the most enjoyable and acces-
sible of Kieslowski's works.
It's about a young Swiss
model and student named
Valentine (Irene Jacob) who
runs over a dog with her car.
When she returns the dog to
its rightful owner, a cantan-
der judge (Jean-Louis
Trintignant), he acts
indifferent. In their first
encounter after the dog is
pulled up, she feels pity for
the old man's sadness in soli-
tude, but she is filled with dis-
gust by his hobby of spying
on neighbors. He explains
that he needs to be in touch
with the truth, something
that was inaccessible to him as a
judge. As he forces her to
reveal some of her own per-
personal demons, he confides in
her some of his own
memories that have haunted him for
decades. Over time, a bond grows between
them that suggests an affectionate father-
daughter relationship.

A parallel story develops that involves a
recently graduated law student, Auguste
(Jean-Louis Trintignant) and his girlfriend,
needy补齐ing the relationship between the
modest and the judge. It's not long before we
realize that the young judge’s experiences
reflect the old judge’s misfortunes as a young
man. It’s also no coincidence that Auguste
lives across the street from Valentine: Kie-
lowski sets up a visual connection between
them from the very beginning of the film.
The resolution of Red is pretty fantastic, in
which all of Kieslowski’s ambitions and char-
acters (inclusive of the previous two films) are
brought together in a neat package; but, Kies-
lowski’s film is more of a social meditation than an
exercise in realism, as we can
forgive the director for this.

This movie is inviting and
very watchable. The perfor-
mances of all the cast mem-
ers, especially Jacob and
Trintignant, are superb and
filled with pathos. Although
we get the feeling that the
world of the film is unrealis-
tic, the characters all appear
tangible and emotionally true.

To offset some of the drama,
Kieslowski makes tongue-in-
cheek references to the other
films in the trilogy, and he
brates the surroundings in a
warm, reddish hue (just as the
other films seem permeated
by their title colors).

Red is the best film of the series and is one of
the best films of last year. It has little to do
with the vague symbolic notions of the French
viruses that are supposed to make each film
cohere, but it is enjoyable and emotionally
satisfying. This film may be Kieslowski’s per-
nonal Valentine to the French poetic realist tra-
dition, but from the perspective of a world-
wide Pole who happily looks forward to the
next century.

Kieslowski’s Red brilliantly concludes French trilogy

VENUSA SALT AMERICAN THIGHS lives up to the MTV buzz

Venica Salt, from Page 6

"Seether" into an amped up version of a tune from
the 5th of 9's, in much the same man-
er as Weezar's "Surf Wax America." Overt-
all, "Seether" rocks as one of the best tracks
on Veruca Salt's disc, coming in slightly
ahead of "Forsythia." The "Seether" single,
also containing "All Hail Me" has already
recently been capturing some airtime.

In terms of sheer harmonics and feel, the
mainly background sense, conjuring up
some assorted Nine Inch Nails
vocals and quiet guitar con-
struction, "Sleeping Where I
Want," mixing into sounds of
rolling back and revels in
dark, and metallic like "All Hail Me" but
swallowed, echoing ripples in a placid lake.

"Forsythia" running the mid-
tral control, a quicker, harder sounding track more
like "Seether" than "Forsythia," has also
broaches some threads of distortion to.

Veruca Salt slows it down on about half of
the tracks, with "Forsythia" running the mid-
dle ground between the quicker set of "Get
Back," "Number One Blind," "All Hail Me," "Seether,"
and "Victory la." "Number One Blind" also toes the line
between the quicker set of "Get Back," 
"All Hail Me," "Seether," and "Victory la." 

In contrast, "Spiderman 79," rolls into a
slower, grooving track, with lots of low, noisy
guitar used almost as a canvas upon which the
vocals are painted: "I dream in black and
white; I've long forgot exactly who I am / Superman." 
Like "Spiderman 79," "Wolf," "Celebrate
You," "Fly," "Twistar," "23," and "Sleeping Where I Want" show Veruca Salt's slower,
meower side, while remaining predominantly
guitar driven. "Fly" shows up as an excep-
tions to this, using guitar only minimally in a
mainly background sense, conjuring up
images of raindrops falling in slow motion,
swallowed, echoing ripples in a placid lake.

"23," the longest track on the disc, coming
in at almost eight minutes, starts out low,
dark, and metallic like "All Hail Me" but
breaks off after a moment and stays quiet and
beoding for a while. The song briefly perks for a
couple instances of distorted guitar, then
rolls back and revels in silence for the last 20 seconds
of the track, continuing into a
tonal and quiet guitar con-
struction. "Sleeping Where I Want," mixing into sounds of
nature as the disc spins to a
close. "I thought I'd wait until I
saw the penny drop." is a
great lyric from "Get Back." 
Don't wait to get
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mainly background sense, conjuring up
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Don't wait to get american
thighs — Veruca Salt sucks,
and their album, along with
Weezar's, (and, of course,
some assorted Nine Inch
Nails discs), deserves a place in
everyone's music collection.

On a scale of zero to ten,
with Ace of Base at zero
despite their winning some
awards which they don't
deserve), and Prims at 10,
Veruca Salt rates an 8.

VERUCA SALT AMERICAN THIGHSS